Museum Association QUARTERLY

Los Angeles County Museum / volume 15 *no. 3, summer 1959*

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The QUARTERLY *of the Los Angeles County Museum. Volume 15, Number 3*

A message from Vincent Price

Actor, Lecturer, Art Collector

LOS ANGELES is going to have a Museum dedicated to the Fine Arts. The literally thousands of people here who have felt the need for such a Museum and who have worked for many years trying to make this dream come true are united in the determination that this new project will make Los Angeles one of the great art centers of America, which it so richly deserves to be.

The public has demonstrated its vital interest by ever increasing attendance of art exhibitions all over the area, and the Annual Los Angeles and Vicinity show has grown in entry numbers and importance to fantastic proportions. These are only two of the many signs that point to the cultural growth and need for further growth of this ever expanding populace. But most importantly, they are signs of the need of a center for the arts... a place of pilgrimage for the dedicated art lovers and those hundreds of thousands more who want to be at home in art and who will be, now, in this new and centrally located Museum.

Hancock Park provides an ideal location... adequate exhibition space, indoor and outdoor communication between painting and sculpture, and, of course, parking. There is room for all and room to grow.

The realization of this great project has been assured by many generous contributions, but this fund must *continue* to grow so that nothing but the best will make the long-time promise a reality.

No one should underestimate the importance of Museum activity in a city of large potential population power, and especially in this day of such tremendous art interest. Without this new Museum we would undoubtedly see the past repeat itself in the exodus of great collections from the West Coast, but *with* it we may rest safe in the knowledge that pride in it will see its collections grow and its service to the public not only focus all art activity but spread the best influences of a great Museum to all of Southern California and the nation.

The Chief Curator Harassed by Loan Requests

The Chief Curator Harassing Others with Letters to Borrow

Borrowing and Lending

RICHARD F. BROWN, *Chief Curator of Art*

"NEITHER a borrower nor a lender be; for loan oft loses both itself and friend, and borrowing dulleth the edge of husbandry."

This time-honored bit of cogent advice, given voice by Shakespeare through the character of Polonius to his son Laertes, has never been more flagrantly and consistently violated than by the art museums in America today. Sound as old Polonius' warning may be, we have no choice but to do our best to become successful aesthetic usurers, while keeping in mind the dangers pointed out by the sage of Elsinore. Indeed, if one does not keep them in mind, he may be reminded bluntly of them at any moment. I am thinking of the occasion recently when I wrote a good friend who is director of a leading art museum and begged for the loan of three important objects for a special exhibition here in Los Angeles. If I had asked for *one* object I am sure we would have received it; but I was greedy enough for the success of the exhibition to stretch the bonds of friendship. Instead of receiving an affirmative answer to our request, or even a polite but firm "no," I received a four-page (single spaced) disquisition which might have been titled: *The Dangers to the Continuance of Civilized Life on Earth Brought about by the Alarming Increase of Borrowed Art Exhibitions.* All the points made in my friends feelingly and beautifully written discourse were, I am afraid, not only true but well-known to me for many years past. But it was time for him to boil over; and how was I to know that in the same month he received my request he had already been dunned twenty times in a similar vein by other and equally good friends?

I am happy to report that our museum's "husbandry" was dulled only temporarily by the above-described event, for we since have been successful in borrowing from the institution involved. Also, the director's friendship was amply proclaimed recently over three scotches (with soda; *no* ice) in a London pub. And *he* insisted in picking up the cheque! (This homey sequel is included here merely to facilitate making the point that very often the application of spirits more tangible than a mutual love for art can be very helpful in oiling the complex machinery of borrowing masterpieces. It in no way infers that acceptance of three convivial drinks can compensate a museum curator for the loss of three objects he wanted in a show.) Aside from the fact that I think my colleague is a nice guy, and I *think* he thinks the same of me, we remain friends, Polonius notwithstanding, because we are both in the same boat professionally.

The citizens of his community want to see as many fine special exhibitions at his museum as the people of Los Angeles want to see here at the County Museum. With the continued

Miss Titus of the Art Office Checking Pre-Loan Form with Miss Farish of Registrar's Office

Gregor Norman-Wilcox, Curator of Decorative Arts, Checking Condition of Object Requested for Loan

rise of public interest everywhere in art, this demand is becoming gratifyingly insatiable. As a matter of fact, the largest single factor in stimulating this insatiable public interest in art is the program of special loan exhibitions being put on by nearly all museums, for without it how could the overwhelming majority of people in any city find the means, knowledge and time, to travel, seek out the locations of objects and gain access to sometimes remote private collections where the range of material in any single major loan exhibition might be found? There are some museum officials who say that the art should not be sent around; the *people* should be sent to the art. Delightful as this Utopian process would be, it is impractical. About a million Angelenos exposed themselves last year to the enjoyment, educational value and civilizing influences of the County Museum's special exhibitions. Transporting this number of people to where they could see, in some meaningfully organized way, that much art would require a couple of light years of man-hours away from school or work and cost more than the national debt. Most of the museum officials who recommend this system work at those few genteel and blessedly tranquil institutions where, by stipulation of bequest or public law, there can be no borrowing or lending. Besides, we suspect that, in their redoubtable safety as staff members of such institutions, they are letting themselves be facetious. For the predominant number of us the special loan show is now a primary means of making the art museum, and art itself, an effective force for positive values in our society. To create these shows, one has to borrow; and to be able to borrow, one must be ready, willing, and able to lend. It is inevitably a two-way street.

The reciprocal nature of the loan show business is graphically indicated by the first two illustrations to this *apologia* to the layman for the strange antics of museum personnel. The first shows the Chief Curator ruefully contemplating the latest batch of requests, some of which he has shuffled each day toward the bottom of the stack until he begins to receive a second, more urgent plea, then an insistent telegram. (They always conclude that you will at least *read* a telegram; your rich uncle may be dying.) Illustration number two shows him with his extrovert mask on dictating requests *for* loans. Besides developing any latent tendencies toward schizophrenia, one month at this dual process is enough to convince anyone that he can never have too much knowledge, training, taste, experience, diplomacy, patience, judgment—or friends.

Since we can speak with greater genuine feeling about *lending,* as well as document it more precisely, let us detail that side of the process. First, if we automatically granted all of the dozens of requests received every month, the galleries would always look as though we held open house for kleptomaniacs once a week. The initial task is to make the decision as to which requests will: (1) be absolutely safe for the objects involved, (2) will result in genuine benefit to the public, (3) will

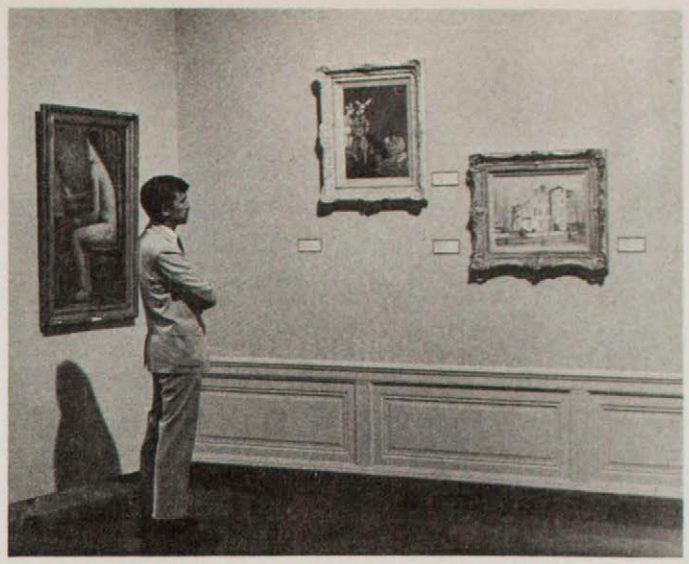
Miss Fall, Registrar, Establishing Insurance on Objects Going out on Loan

James Allen and Louis Fuller of the Art Division Staff Removing a Requested Loan from Exhibition

not impose undue strain upon the staff and facilities of our museum, and (4) will not unreasonably deprive local museum visitors of seeing what they want to see when they come to see it. When someone who runs a small institution that is not fireproof, nor adequately guarded, asks to have a $125,000 painting for two months, you politely find it impossible. The letter that begins, "We would like your suggestions about which pictures you would be willing to lend to an exhibition designed to illustrate...," gets short shrift. More and more frequently lately we receive requests for our very best objects to be included in exhibitions called something like *Magnificent Art Masterpieces*. The redundancy of such a title is revolting enough to deserve a negative reply; but the real reason for turning it down is that such an exhibition is conceived mainly as a "come-on" simply to get more people to visit the exhibiting institution. Admirable as such a goal may be, given the tremendous number of demands for loans, all of which cannot be granted, the thoughtful museum director will rule out the "come-on" in favor of those endeavors with more modest titles and more concretely instructional aims. The larger and more mature museums always think through the aims and organization of their shows in this latter manner, and they couch their requests for loans to them in terms appropriate. As it is in other fields of endeavor, the institution that knows how to perform one aspect of its work excellently, usually can perform the rest on the same level. Thus the museum that knows enough not to attempt a show which, to do justice to the subject, would have to be larger than their space and budget can permit; or the museum that is *au courant* enough not to attempt a show in a recently "over-borrowed" field, usually can be counted upon not to ask any single lender for *everything* he owns that might fit into the show. Such a borrower also can be counted upon to have the "know how" to pack, handle and install priceless objects with complete safety. Art dealers, incidentally, invariably belong to this noble company.

When such a potential borrower makes his request, and the Chief Curator, in consultation with the specialist curator under whose care the requested object falls (Oriental, Decorative Arts, Drawings, etc.), can find no compelling reasons why the loan should not be made (no matter how hard we try!), the decision to lend is made *in principle*. A pre-loan form, spelling out all the facts and specifying dates, means of transportation, etc., is made and cleared with the Registrar's office. At this point we may be reminded by Registrar's records that the terms of the will through which the museum received the object preclude lending. This is just one of a number of things that might reverse the decision to lend. However, if nothing like this comes up, the process moves ahead. The insurance value must be checked to make sure it is high enough to protect public property at current market values. Often this involves curatorial research into recent art market conditions for the particular type of object in

Robert Fisher and Walter Wilson of the Shipping Staff Packing an Outgoing Loan



James Elliott Contemplating the Problem of Rehanging a Gallery Wall Decimated by Loans

question; and this situation is just one of many reasons why curators have to keep abreast of the economic aspect of the art world. At this point the actual object must be checked carefully for condition. Can it travel safely, how should it travel, what special precautions should be taken, to what should the borrower be alerted?

If the object has passed all these tests, the decision is made to lend *in fact*. The borrower is given his affirmative answer, he is told when we will ship, that we will insure and bill him for the premium after the object returns safely, and, since one of our beloved objects will be in his show, we really *mean* it when we express the wish that the exhibition be a great success. It will reflect glory on *our* museum too. Might as well enclose a good photo, with bill for same (in triplicate), because if you don't there will have to be another exchange of correspondence later when the borrower starts on the catalog.

Now the wheels *really* start to turn, and the dauntless Registrar is more or less in command from here on out. The official forms authorizing the loan are filled out and signed. Receipt forms, with appropriate spaces for a condition report from the borrower, are readied to be sent when the object is shipped. The Registrar arranges for special wall-to-wall insurance with the Business Office, the cost of which must be accurately tabulated and billed to the borrower at the end of his exhibition. The Registrar makes the outgoing shipping order, with a matching incoming order which, when properly executed when the object re-enters the museum, will close out the entire transaction. These authorize the Shipping Department to go into action. The Shipping Clerks must check the object from *their* point of view, consult with the curator about any special problems, and then decide how to pack it when the time comes to do so. A container, precisely right, will be needed. Although dozens upon dozens of containers are saved for repeated use, the chances are there is not one on hand that is just right for this particular object. The Carpenters must be called in and given the exact specifications to which they *build* the needed container.

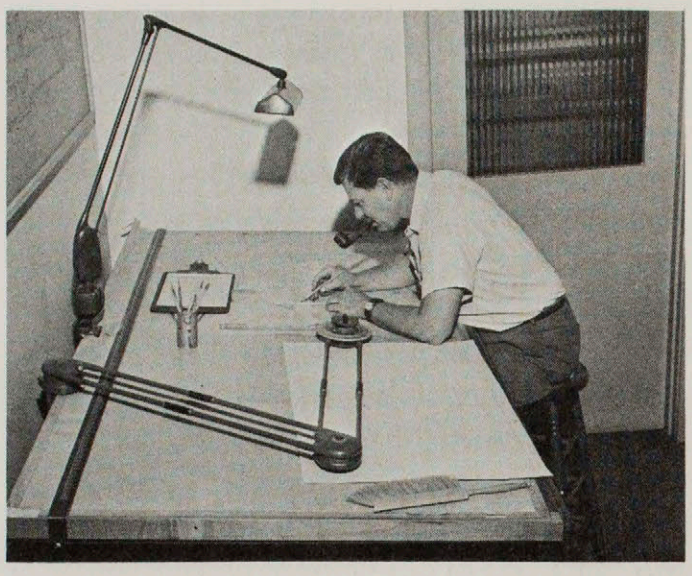
Finally, the day arrives that was pin-pointed on the Registrar's schedule, perhaps months earlier. Accuracy, completeness and daily alertness to this schedule, of course, is essential; otherwise some museum that has published a key piece in its exhibition catalog will not have it on opening night. The Art Preparators are instructed to remove the object from exhibition and take it to the shipping area where the container awaits. The Shipping Clerks perform the crucial and, when it comes to art objects, truly professional task of packing, upon which the continued *existence* of the object may depend.

If the object is going out of the country to one of our frequent foreign borrowers, the U. S. Customs Department, a forwarding agent, a special kind of insurance, and countless additional forms become involved at this point. But things already sound staggering enough, especially when you realize that this

goes on in relation to an average of over twenty objects a month. (And don't forget, the Science and History Divisions have *their* traffic to ply on top of this!) With this many objects going out, and what goes out must come in (we trust!), the task of keeping the galleries from looking as though the kleptomaniacs had been at work could be full time. But we don't have enough staff to make it full time, so we get it done as best we can.

What about the other side of this two-way street? The principles of borrowing can be imagined easily by contemplating the corollary to what has already been said about lending. Suffice it to say that when a curator starts out to organize a major exhibition, all he need do is think of putting upwards of a hundred friends (collectors, dealers, museum staff members) through a similar lending process, and he will make sure that his show has real point, and that it will be *good!*

The planning conferences begin. Russell Belous standing, Ruth Mahood to his right. Mr. Belous, Dr. Bauer, Henry Wylde, and Robert E. Wade, reading right to left.



The gallery plan takes shape on Robert Wade's drawing board.

Installation of The Pioneer

A MUSEUM VISITOR, browsing through a carefully organized, expertly displayed exhibit, seldom realizes that he is viewing the result of countless hours of coordinated planning and preparation.

As indicated by the photographs on these pages, the "Westward the Pioneer" exhibit, scheduled to re-open as a permanent Los Angeles County Museum installation in mid-September, is emerging in typical fashion. Whenever a new exhibit is planned, whether permanent or temporary, the entire museum personnel contributes advice or assistance or display materials or a combination of the three. And in addition to the services furnished by the various experts in the History, Education, Science, and Art Divisions, there are carpenters to construct the stands and the supports, electricians to arrange the lighting, helpers to do the moving and the hanging, and photographers to record it for the files.

"Westward the Pioneer," originally planned by the History Division as a temporary exhibit three years ago, proved so popular with school groups and administrators—as well as with the general public—that the Museum staff decided to enlarge it in a permanent gallery of its own. Actually, this will be the third

location it has occupied, after spending eighteen months in its original location and another eighteen months in the smaller gallery to which it eventually had to be moved to make room for another scheduled display.

The photographs show how various members of the Museum staff contributed to the development of the new, enlarged exhibit, covering the period between 1800 and 1875. This material, which is of particular interest to fifth-graders studying the Westward Movement course offered by the Los Angeles Public Schools, will occupy two rooms. One of them has been designed specifically for classroom work under the direction of the Museum's Education Division. Here the children can study a trail map and a full scale drawing of a covered wagon and can examine the sort of articles that were actually used by the pioneers. They can look at photographs or color slides of famous historical personages, they can observe costumed manikins, and they can admire a delivery wagon typical of the times. Museum instructors will guide them and will deliver orientation lectures.

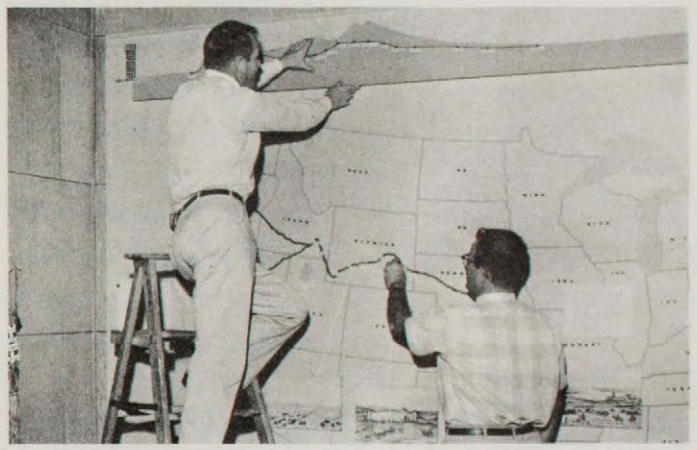
The main body of the show, to be housed in the larger of the two rooms, will depict such events as the Lewis and Clark expedition, fur trading activities, the Gold Rush, and the general trek made by the covered wagons. Maps, weapons, models, documents, furs, gold scales, books in various languages, diaries, and newspapers will be among the items on display.

One section will show how the Indians and the settlers influenced each other—how new ideas about such things as weapons, articles of clothing, housing, and foods were observed and adopted or adapted. Another section will show a United States Army fort typical of those established along the trail. Still another section will show various methods of transportation and communication: railroad, pony express, telegraph, stage lines, and steamships.

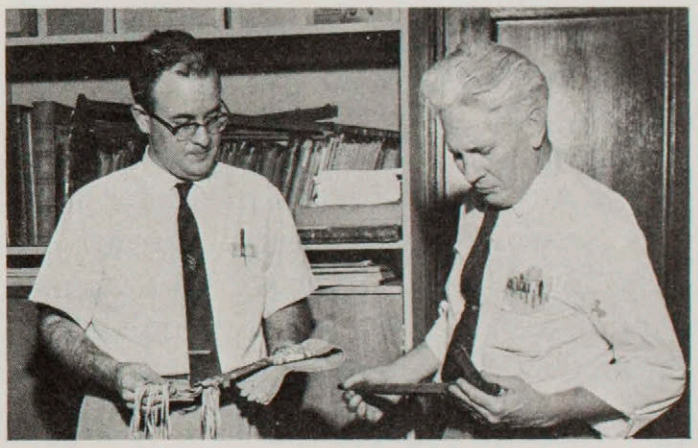
The entire exhibit, occupying almost 2700 square feet of museum space, will reconstruct highlights of one of the most significant eras of American history. E. B. L.

Stephania Holt, with the help of Nola Ewing, selects the costumes for the exhibition.

Dorothy Martin helps Ruth Mahood select bird prints from the Audubon folio.



Jack Dixon and Russell Belous put finishing touches on trail map.



Artifacts and weapons of the Indians are chosen for the exhibition by Robert Ariss and Russell Belous.

Miss Gwen Garland with impala which she shot on the Los Angeles County Museum East Africa Expedition of 1956.

Melville N. Lincoln by termite hill. Photo made on the Museum East Africa Expedition of 1956.

The Habitat Groups

In a recent interview, Mr. Melville N. Lincoln, Senior Curator of Habitat Groups, remarked, "Habitat Groups provided the primary impetus for the present Los Angeles County Museum." He proceeded to explain his remark by recalling the late R. F. McClellan, the "sour dough miner" and animal collector who left the Copper River country of Alaska, settled in Los Angeles and became a member of the Los Angeles County Board of Supervisors. In 1923, when Mr. McClellan was Chairman of the Board, the building appropriation for the present Museum was passed. Thus, handsome accomodations were provided for the Museum's ever-growing series of habitat groups; two halls to be devoted to the larger North American mammals, many of which were collected by Mr. McClellan, and two halls to the companion groups of African mammals.

Mr. Lincoln, who has been on the Museum staff since 1921, emphasizes the importance of the groups as a means of visual education, pointing out that, during the last school term, over 90,000 students were conducted through the Museum's halls. The attraction of the groups, however, is not limited to the student; they are popular with all age levels. Mr. Lincoln attributes this constant popularity to three factors: universal curiosity concerning animals and wildlife, environmental influences of the use of animal pictures in early childhood training, and the fact that, unlike art, particular training and education are not requisite to an understanding of the animal groups. "Let us hope," he added, "that it never happens, but let us realize that in the future the groups may be a means of visualizing forms of animal life which no longer exist."

Historically, habitat groups are an early 19th century addition to the museum scene; originally created by a private collector, Mr. E. T. Booth, a British gentleman whose enthusiasm for birds led him to mounting specimens

and placing them in three-dimensional scenes simulating their natural environment. These first attempts, according to present day museum standards, appear crude and inadequate. Today the creation of a habitat group is a highly developed technique requiring the combined talents of the artist, naturalist and taxidermist.

Mr. Lincoln insists that in his 38 years with the Museum the thrill of watching a group in process has never lessened.

"Each new group of animals is a different and challenging adventure," he said, "and it is in the 'behind the scenes' activities that the real fascination of habitat group work lies."

The "behind the scenes" preparation of the groups at the Los Angeles County Museum frequently involves complicated, exciting and painstaking work. First a location for collecting the specimens must be decided upon. An expedition, usually financed by a Museum patron, is then organized and "organized" seems an almost inadequate word to describe the weeks and sometimes months of planning which must precede the actual departure of an expedition.

If the collecting is to be done in a foreign country, permits must be obtained from the local authorities and in the case of collecting locally or out of state, a great deal of correspondence with the wildlife authorities is sometimes necessary. Fortunately, these offices are generally cooperative and often aid the expedition by "loaning" experienced men who are familiar with the animals and surrounding territory of a particular locale. Obtaining permits, however, is only the first hurdle. If possible, the expedition must coincide with good weather conditions, especially if it is to be in less accessible areas of the world. This particular problem may be complicated by the fact that it is often desirable to include very young animals in a group, in which case the time of birth must be taken into consideration. If this event should occur during the winter months in areas such as Alaska or Canada, one may readily see the problems involved. Also, it is sometimes necessary to pack and ship clothing and supplies as far as one year ahead of the scheduled expedition date. It is not a simple matter to anticipate a year in the future what will be required, realizing, of course, that one will be in a location where it will be impossible to run to the corner drugstore to "fill in" forgotten items.

"Some people think of an expedition as a vacation," Mr. Lincoln said, "but it is usually just a lot of plain hard work."

A museum expedition is a mutually beneficial endeavor. The sponsor, frequently a sportsman, collecting under the auspices of a scientific institution is allowed to collect more animals on one permit; the cost of the expedition is tax deductible, and credit is given to the sponsor on the habitat group labels. The sponsor, the curator and the taxidermist are the chief members of the crew, although guides and native carriers may sometimes be required.

The Curator acts as leader of the expedition. He must select the specimens to be used, make detailed studies of the habitat, both in field notes and photographs, and assist in the preparation of the animals.

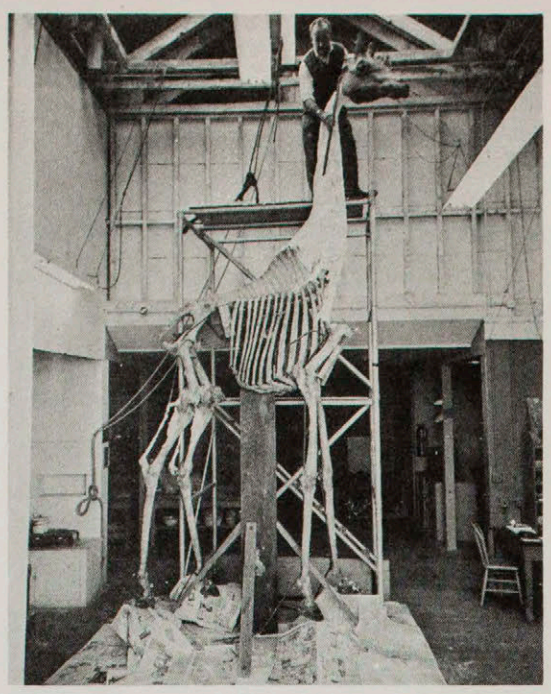
Mr. Lincoln allowed himself an anecdotal aside before describing the tasks of the taxidermist. The most exciting, and perhaps rewarding, event of his career was an encounter with a kodiak bear on Kodiak Island in 1952:

"It happened at about seven p.m. The wind was biting cold and we were huddled in our boat, cruising Karluk Lake, when we noticed a bear at snow-line. We studied him through the binoculars and I mentally began to measure him as a possible specimen for the group. Deciding that he looked like a good prospect, we beached the boat and climbing to about a thousand or fifteen hundred feet to reach snow-line, started searching for him. The entire hillside around us was spotted with very dense thickets of alder trees which make excellent cover for bears, as we soon discovered. After spending quite some time searching for our proposed specimen, we were ready to give up and turned to descend, suddenly finding between us and the trail which we had to take, a bear. I say "a bear" rather calmly now, but

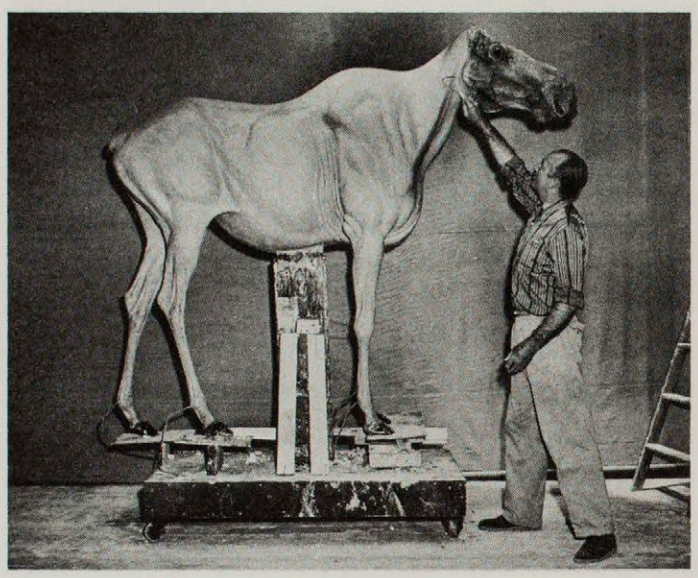
at that moment I am sure that to all of us he appeared to be the most monstrous animal on four legs. There was no time to decide whether this was a satisfactory specimen or not. In fact, I am not sure that I gave the matter a thought because he was coming directly towards us. I am not sure that he saw us since bears are very near-sighted. However, we were not eager to give him the benefit of the doubt. We had no desire to shoot if it could be avoided, so we began to make all the noise that we could... shouting, jumping up and down and waving our hats. This commotion stopped him briefly but again he continued towards us to the point where, for our own safety, we were forced to shoot him. After the excitement died down and we could breathe easily again, the taxidermist went to work and fortunately for the museum, we eventually found that we had saved ourselves from being the victims of the world's record Kodiak bear."

Once the specimen is acquired, the taxidermist begins his work. As quickly as possible he makes a plaster-of-paris death mask of the animal's face. This will be used at a later date, when the process of mounting begins, to recreate accurate facial details. While still in the field he begins the tedious and often long task of removing the skin (being very careful to cut where the seams may later be hidden) and flesh from the skeleton. Sometimes the flesh may be of an edible variety and therefore furnish the expedition with fresh meat. In any event, the bones must be cleaned of as much flesh as possible as otherwise they would be quite disagreeable to handle after a short time. The skeleton is disassembled and saved for the mounting procedure. The skin is well salted for the sake of preservation. This entire routine may have to be repeated several times, depending upon the number of specimens to be used. An expedition may be in the field from six weeks to two months before their work is complete and they can return to the museum where additional work awaits them.

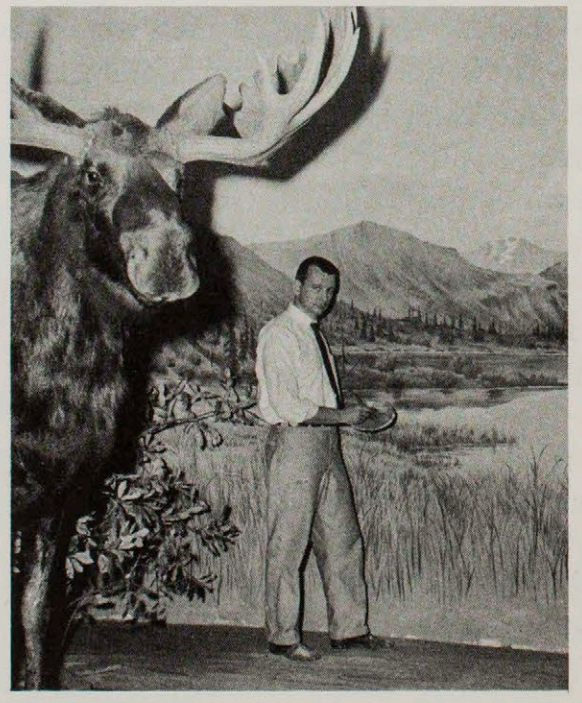
Robert C. Clark, Museum Background Artist, putting finishing touches on moose group background.



Mr. Adams, Senior Taxidermist, working on giraffe skeleton in preparation for mounting. Giraffe collected by John Jewett Garland on the Museum East Africa Expedition of 1956.



George N. Adams sculpturing moose manikin in clay. Moose group completed and on display. Group collected by Clarence Stacy and Hugh H. Logan.



Mrs. Clark, Museum Preparator, assisting with installation of eucalyptus trees in kangaroo group.

Paul E. Hill, Taxidermist, installing birds (which he mounted) in the kangaroo group. Group collected by Mr. John Davidson and Kenneth E. Stager, Curator of Mammalogy & Ornithology.

When the steps of the taxidermy process are enumerated, it becomes apparent why the preparation and installation of a habitat group may take from three months to a year:

1. Assemble the skeleton.

2. In clay, sculpt a life-size model over the assembled skeleton.

3. From the clay model a plaster-of-paris mold is made.

4. From the plaster-of-paris mold the final manikin is made, using alternating layers of burlap and plaster-of-paris.

5. The previously tanned skin (expertly done) is then fitted over the resulting lightweight but strong manikin. An adhesive (or mache) which is made specially for this purpose, is used to secure the skin to the manikin. The seams are then sewn in place and the finishing touches are applied.

Meanwhile the background artist, after studying color photographs or, if feasible, making a trip into the field for on-the-spot sketches, realistically recreates the animal's original habitat. Particular care is taken to make the "tie-in" between the background painting and the foreground as perfect as possible in order to create the illusion of continuity and space.

The Los Angeles County Museum now houses 53 habitat groups. Many of these were made possible through the generosity of museum friends. In the last few years, three expeditions have been made to Alaska and one to Africa. In 1952 Mr. Keith Spalding financed a trip to Alaska which procured Kodiak bears and Alaskan fur seal; in 1954 Mr. and Mrs. Hugh H. Logan and Mr. and Mrs. Clarence S. Stacy collected, from Alaska, Dall Sheep and three Alaskan moose; in 1957, another Alaskan trip by Mr. and Mrs. Logan added to the Museum's growing collection, one bull moose and a group of caribou. In 1956, Mr. and Mrs. John Jewett Garland financed an expedition to Africa and returned with several important specimens among which were: rhinoceros, hippopotamus, eland, wart hog, impala, jackals, bat-eared fox, baboons, monkeys and a giraffe. (Some of these are now on view.) Mr. George Wurzburger collected mule deer from Utah and Mr. Th. R. Knudsen, black bear from British Columbia and elk from Wyoming.

E. S. O.

California carreta.

New Help for the Museum Loan Service

MAKING displays for the Museum's loan service to schools is giving craftsmen of the Rancho Los Amigos a new lease on life.

A former mule driver makes the harnesses for Conestoga wagon models shown in hundreds of classrooms. A jig lathe operator turns out wheels and other parts for scientific and historical models. Men and women who are recovering from illness or accident, or who are retired, take pleasure in the knowledge that their work directly benefits the children of Los Angeles County. "The Museum really needs what we do," said an elderly woodworker in the rehabilitation workshop. "Unless you've been out of the stream of things awhile, you can't imagine how good it is to feel useful!"

Mr. Russell J. Smith, Chief of Education, and Mrs. Dorothy W. Weatherhead, Education Advisor, are equally enthusiastic about this new source of help for their Division's lending program, for which models and replicas are needed in quantity. "The cost of a Conestoga wagon model made at union rates would be prohibitive," said Mr. Smith. "But with people on county, municipal and state payrolls able to turn out quality work at prices we can afford, we can expand the loan program to keep pace with our mushrooming school system."

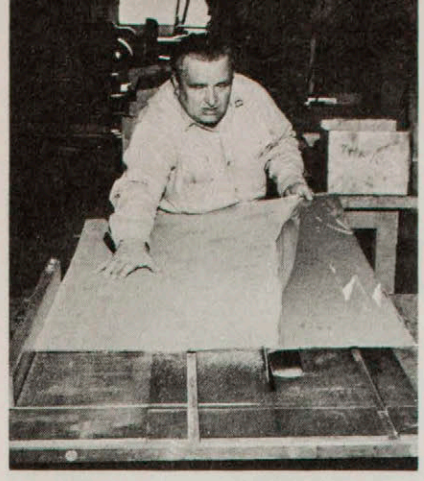
Sharing in the project are men on the Honor Farm at Castaic. For some of these, the use of their skills and ingenuity in making models of log cabins, early water barrels, or gold-mining equipment is an important means of therapy.

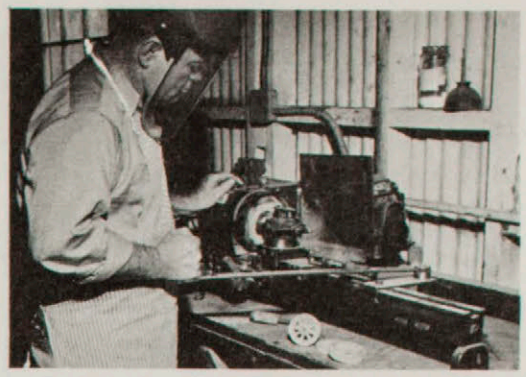
The Museum loan program began modestly many years ago in response to requests from teachers for museum materials with which to supplement their teaching. Since then an expanding file of some 70,000 mounted pictures (starting with Afghanistan and ending with Yugoslavia) has gradually filled up a large area. Other illustrative materials available for loan are colored slides, film strips, posters, maps and stereographs.

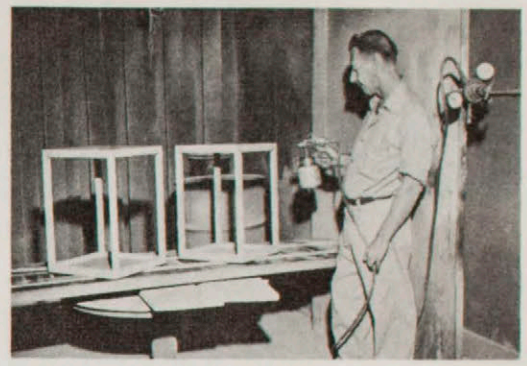
Most popular with children, however, according to Mr. Smith, are three-dimensional objects. Herein he considers our Museum unique. "Schools can contract for films from a film center," he explained, "but our loan service is their only source of supply for actual objects and models from art, history and natural science."

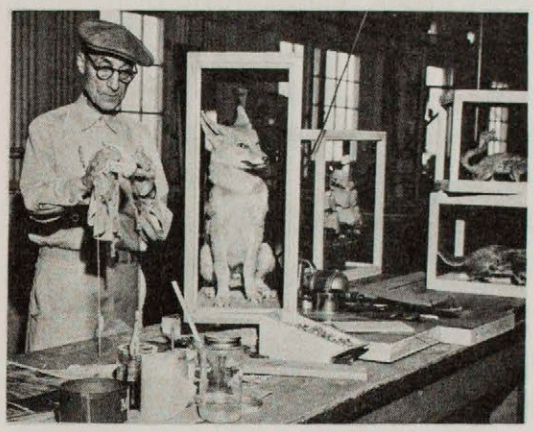
Filling row on row of cases, shelves, and drawers is an infinite variety of such objects. Mounted birds, animals, snakes appear in lifelike poses. Drawers pulled out at random reveal shells large and small, insects, fossils, minerals, pine cones, miscellaneous animal parts, marine life.

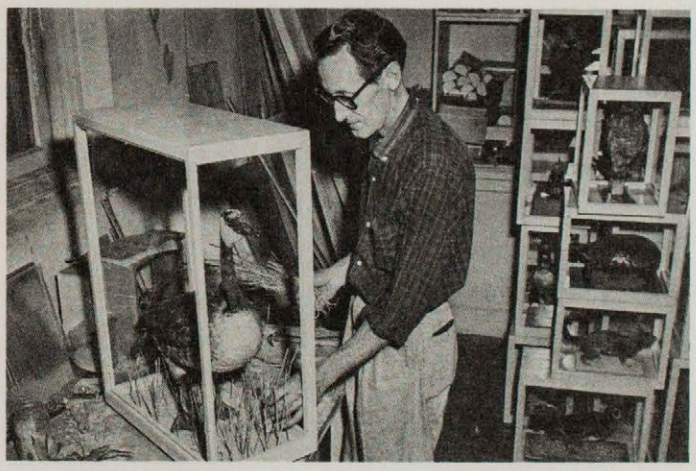
Two sizable boxes are each labeled *Ostrich Egg*. Among other loan materials are samples of desert growth, La Brea skulls, boxed sculp-











From left to right, top to bottom:

William Krzeminski cutting plastic.

Henrietta Cox mounting pictures.

Robert Seaton turning out Conestoga wagon wheels on a jig lathe.

John Schlernitzauer working on a California carreta.

Jesse Guzman working on a gold cradle.

George Adams spraying boxes.

James Passante putting plastic on case for coyote.

Ralph Watt, Rehabilitation Workshop manager, and Gustave Karpati checking out material from the Rehabilitation Workshop for delivery to the Los Angeles County Museum.

Kenneth Good, Museum Preparator, putting finishing touches on a Canada goose.

Use of Lending Service materials in schools.

ture pieces, facsimiles of ancient implements and historical models.

"Films and pictures are easy to file and package," remarked Mr. Smith, "but look at these materials! They come in forty thousand shapes and sizes, and in all degrees of durability! Filing them isn't easy, and until now packaging has been a major problem." Recently, however, the problem was solved: Members of the Rancho Los Amigos workshop are supplying the Museum with custom-fitted boxes, many of them with plastic sides to protect the more valuable objects.

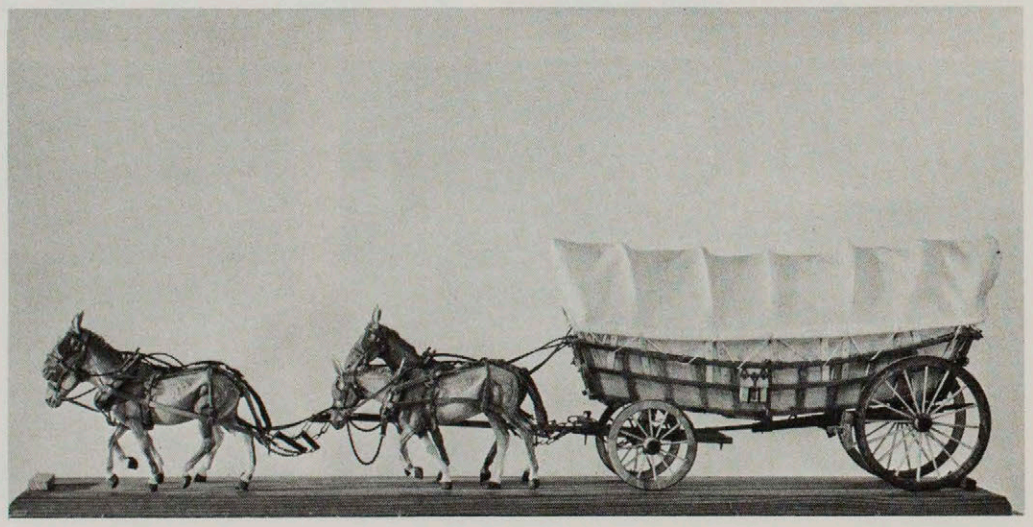
"This saves wear, tear, and repair," said Mrs. Weatherhead. "It also enables us to arrange whole exhibits." She pointed out separate mounted exhibits of bats, shells and butterflies. "Depending on the subjects being studied, we plan to lend 100 items per semester to entire school districts for distribution—a more efficient method than dealing with individual teachers."

Until last year the loan service was free. This year the Education Division has charged three dollars a year or fifty cents for a two-week loan of materials, using the amount collected to purchase supplies, hire labor and extend the program more effectively. Any responsible person living in Los Angeles County may borrow materials. Naturally there are rules about the number and types of objects to be taken out at one time, and penalties for loss, damage or failure to return them promptly.

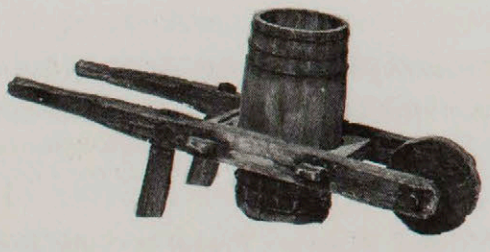
Every object loaned out is a reminder of the educational services the Museum provides, agreed Mr. Smith and Mrs. Weatherhead, and also an impelling invitation to visit the Museum.

A. V. B.

Dorothy W. Weatherhead, Museum Education Advisor of the Lending Service.



Conestoga wagon 36 × 8 × 12, with four fully harnessed mules, wheels, tool kit, jack, tar bucket.



Early Los Angeles water barrel used for delivering water.

The Museum Spotlight

Dr. and Mrs. Hill pictured with members of Pacific Shell Club.

Assistant Director Completes 25 Years of Service

Mr. Charles F. Gehring received an honorary membership in the Museum Association "on the completion of his twenty-fifth year with the Museum, in which time he has earned the confidence, respect and affection of his colleagues."

Mr. Gehring's present duties form a complex web of activities which include, in the over-all management of the Museum, supervision of the budget, personnel, the registrar (recording of collections and loans), and the business office. Mr. Gehring, who also acts for the Director in his absence, started his museum life as a messenger.

As a youth growing up in Los Angeles, he became interested in public service, and, after graduation from Los Angeles City College, was offered an opportunity for such service by the Museum. He moved progressively up the professional ladder, from senior clerk, office manager, executive assistant to the director, to his present position.

Calm and modest in appearance, Mr. Gehring has established a well-earned reputation for being able to gain and maintain the cooperation not only of those serving under him but also of such County offices as that of the Chief Administrative Officer, Auditing, and the Purchasing Agent. The Museum has profited immeasurably from his services.

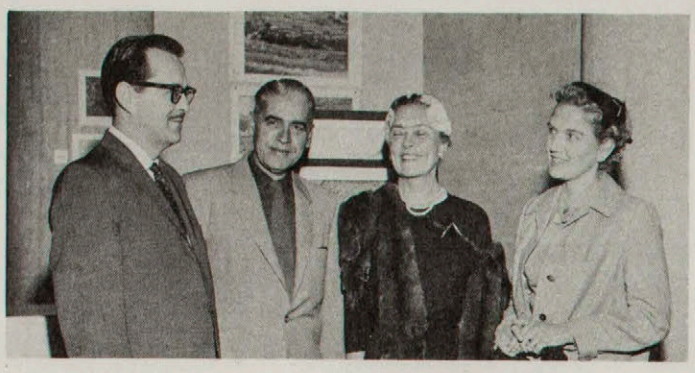
Mr. Gehring sums up his museum experience by commenting on his associates. "People here work in their chosen field. Because of their devotion to their interests, they make the job pleasurable."

Dr. Howard R. Hill Retiring

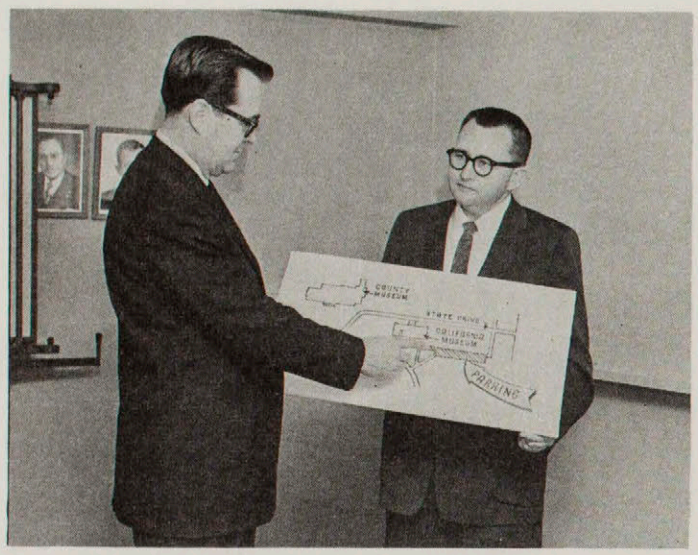
After 37 years of continuous, creative, and devoted service, Dr. Howard R. Hill, Curator of Marine Zoology, is retiring. The Museum and the public it serves are greatly indebted to him.

Dr. Hill, who graduated from the University of Illinois and served the U.S. Department of Agriculture before coming here, earned his doctorate in zoology from the University of Southern California and began work as a field collector for the Museum in 1922. He accumulated the material for the Junior Museum, which later became the Education Division; he organized three departments: mineralogy, invertebrate paleontology, and marine zoology.

It is fitting that Dr. and Mrs. Hill be pictured with a scientific society, as he has been active in many and founded several. He is a fellow, an honorary life member, and a past-president of the Southern California Academy of Sciences; he is a past-president of two other organizations, the Conchological Club of Southern California and the Los Angeles Mineral Society; a charter member and the Museum sponsor of the Los Angeles Aquarium Society; the founder and Museum sponsor of the Pacific Shell Club.



Charles F. Gehring, at left, with Museum visitors.



Charles F. Gehring and Don Muchmore, Director of Museum of Science and Industry.

Miss Ebria Feinblatt, Curator of Prints and Drawings, in her office.

A brief description of the activities of just one of these societies might serve as a tribute to Dr. Hill's career. The Pacific Shell Club was organized in 1943 by Dr. Hill, and has a present membership of 110. It was established primarily to be of help to members of the families of our armed forces. Relatives in the service were continually sending home shells and other marine objects, and those at home frequently called on the museum for help in naming the specimens. Consequently, the club proved of value in helping to supply the desired information and is now assisting many in their hobby of collecting sea shells. Meetings of the club are held the third Sunday afternoon of each month from October through May.

National Art Societies Honor Staff

Dr. Richard F. Brown, Chief Curator of Art, has been elected a member of the board of directors of the College Art Association of America.

Miss Ebria Feinblatt, Curator of Prints and Drawings, has been made a member of the board of directors of the Print Council of America.

Mrs. Stefania P. Holt, Curator of Textiles and Costumes, has received a great deal of recognition as a result of the exhibition which she assembled, The Woven Treasures of Persia. The show was featured in the following periodicals: *Time* magazine, *Antiques,* and *Connoisseur*. Mr. Arthur Upham Pope, internationally famed art expert, praised the show and the catalogue, and also invited Mrs. Holt to serve, with other distinguished experts, on the American Committee for the International Congress of Iranian Art Archeology.

Cartoonist's Daughter Visits

Mrs. Gloria Davenport Shannon, in a recent visit, came to the Museum to see the horse exhibit and in so doing called attention to a bit of modern California history. Her father, Hearst cartoonist Homer Davenport, brought the first Arabian horses ever to leave Arabia to the United States in 1906. From his farm,

Red Gables, in Morris Plains, New Jersey, the Kellogg Ranch obtained its strain of Arabian horses. One of the original imports from the Arabian Desert—and the only one to be obtained by Kellogg—was a stallion named Deyr, after the Arabian village where he was foaled in 1904. In 1928, the skeleton of Deyr was presented to the Los Angeles County Museum through the co-operation of Mr. E. H. "Spide" Rathbun, exploitation and advertising manager for the Kellogg Ranch from 1926 to 1932.

Reporter Wins Award for Marine Exhibit

Supervisor Warren Dorn awarded a scroll from the County Board of Supervisors to Mr. Donovan E. Roberts, Herald-Express reporter for the Hall of Records, for his accomplishment in capturing the wonders of the seashore in photography. Mr. Roberts' exhibit "Marine Life on the Malibu Coast" was shown at the Museum, April 28-May 31. The scroll was awarded at an evening reception on April 28 given by the County Hall of Records Press Room at the opening of the exhibit.

Museum Represented

Dr. Hildegarde Howard, Chief Curator of Science, represented the Museum at the organizational meeting of a new Association of Science Museum Administrators held June 2 in Pittsburgh. This was a pre-conference event in connection with the annual meeting of the American Association of Museums June 3-6. Dr. Howard, Dr. Richard Brown, and Mr. Henry Anson Wylde represented the Museum at the entire conference.

Science Research Published

Number 29 of the Museum's "Contributions in Science," concerning paleontological discoveries in a cave in the Mojave Desert, combines the research work of three members of the Division of Science—Dr. Hildegarde Howard, on fossil birds; Dr. Theodore Downs, on fossil mammals; and Dr. Thomas Clements, on the geological aspects of the discovery. Dr. Gerald A. Smith, of the San Bernardino County Historical Society, through whom the cave discovery was brought to the attention of the Museum, is also a co-author.

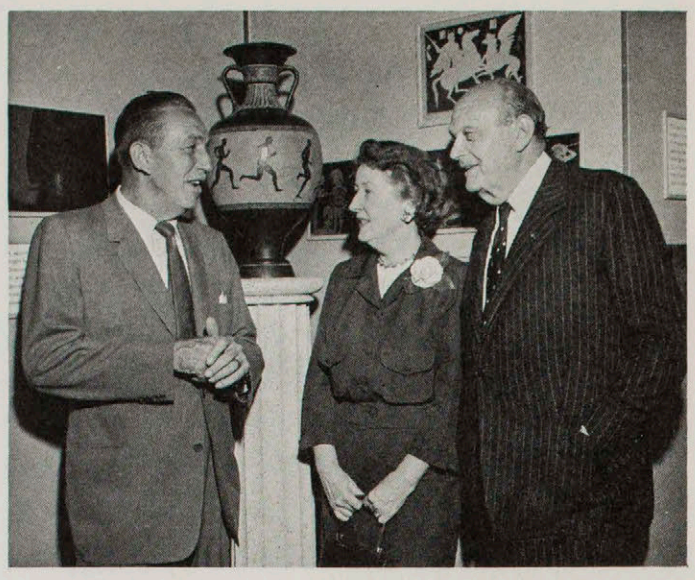
A Persian art collector, his wife, and Mrs. Stefania Holt, Curator of Textiles and Costumes.

Dr. Theodore Downs, Mrs. Gloria Davenport Shannon, and Mr. E. H. "Spide" Rathbun.

Evening Herald-Express Photo by Howard Ballew.

Left to right, Mr. Henry Anson Wylde, Chief of Exhibitions; Dr. Hildegarde Howard, Chief Curator of Science; Mr. Roberts, Supervisor Dorn and Mrs. Roberts.

The Museum Association Newsletter

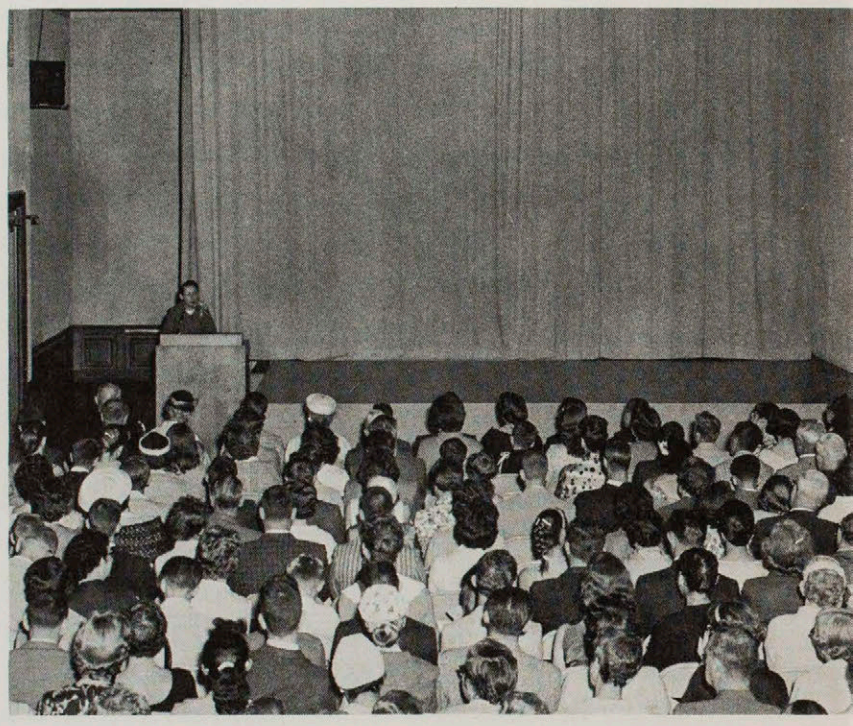


Mr. Walt Disney, Mrs. Margaret W. Divisia, and Dr. Jean Delacour.

Art Receptions

The Art of Animation exhibition in March marked the first time in nineteen years that a Disney Art exhibition has been shown in the Los Angeles area. The Museum exhibited art from Disney's first three films in 1940. At the reception and preview studio artists demonstrated the preparation of various stages of a production. Mr. and Mrs. Walt Disney were present as were Mr. Roy Disney, President of Walt Disney Productions, and Mrs. Disney. Other guests, often seen in Disney film and TV productions, included Guy "Zorro" Williams; Helene Stanley, inspirational model for Sleeping Beauty and Cinderella; and Annette Funicello of the Mousketeers.

The Costume Council graciously served as co-sponsor with the Museum Association to present the reception for the opening of the exhibition of Persian Textiles, Indian Paintings from Rajasthan, and Prints by June Wayne. An exquisite lace and linen cloth belonging to the Museum was the basis of the unusually beautifully set reception table. This was a fitting complement to the exhibition of textiles which has been called the most outstanding of its kind ever on view in the United States. The artist, June Wayne, whose prints were on exhibit, was present as was Pasha Rama Zani, President of the Iranian Student Association.



Gretchen Sibley, Education Division Science Instructor, talking to Science Workshop Graduating Class.

Receptions for Students

Talented students received certificates May 16th for completion of the Museum's Natural Science Workshop, with proud parents and friends applauding their achievement. The Association gave a reception for approximately 300 afterwards.

The Eighth Annual Southern California Science Fair was held in the Armory this year as it has outgrown the space available in the

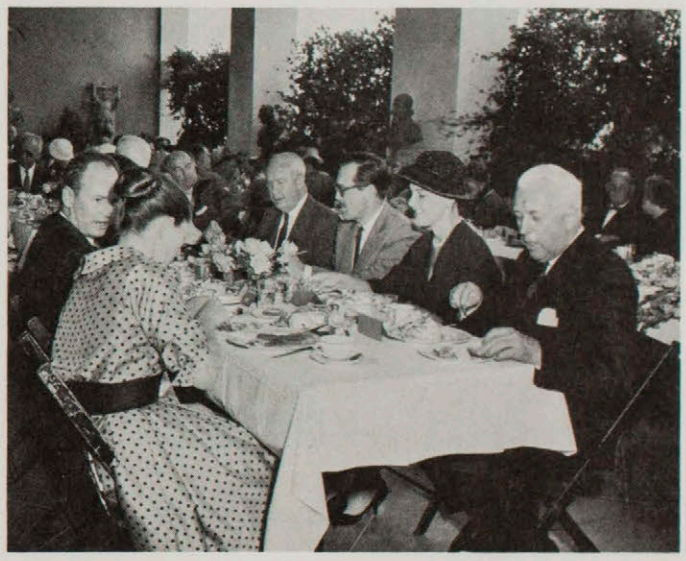
Museum. On April 18th the Association sponsored a reception for 1500 students and guests. Later, two winners, accompanied by Miss Gretchen Sibley, Executive Director of the Fair, traveled to Hartford, Connecticut, to compete in the National Science Fair. They brought home a "first" and a "second"!

Annual Luncheon

Museum Association Members are, in a sense, Museum patrons, and at the annual luncheon meeting May 22nd 250 of these patrons heard of the progress that has been made this year in supporting, through personal and financial interest, the further development of the Museum.

Mr. Edward W. Carter, member of the Board of Governors of the Museum, reported that 85% of the five million dollar goal for the new Art Museum had been reached, but reminded the audience that "the last half million is always the hardest." Mr. Maurice Machris, Museum patron *par excellence,* told of the many satisfactions he has enjoyed as a result of being a Museum benefactor. In collecting specimens of birds, mammals, insects, exotic plants and seeds, he has traveled in many foreign lands, has recorded these trips on film and in articles for the public's edification. He recalled the time when a foreign visitor pointed out that one of the 11,000 beetles he had procured in Brazil was an exceedingly rare specimen, one of just a few in the world. Mr. Machris called attention to the fact that "in the future, dedicated citizens will be more than ever before responsible for supporting the Museum." Films of the Machris expedition to Brazil in 1956 were shown after the luncheon.

Supervisor Kenneth Hahn, Museum Association President Mrs. Stuart E. Weaver, Jr., Mr. Edward W. Carter, and Mr. Maurice Machris.

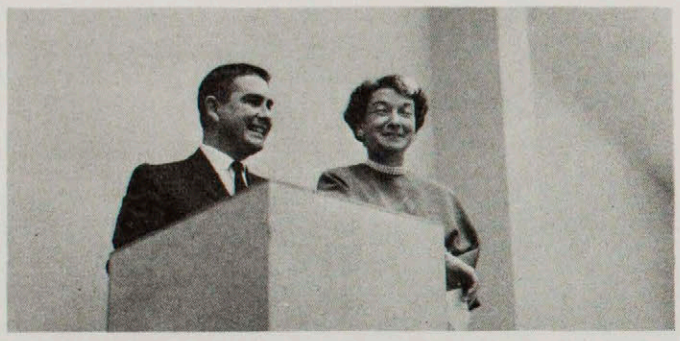


1959 Annual Luncheon.

The list of Association-sponsored activities for the year was impressive: receptions for openings of exhibitions of the Museum's four divisions, International Students' Party, purchases of Deakin's Mission Paintings and archeological jade, Western Art Directors' dinner, designer's fee and posters for the Korean Art Treasures, posters and tickets for the van Gogh; for its membership: Art Lecture Series, painting classes for children, Invitation to Enjoy series; hospitality for groups meeting in the Museum; publications: the *Quarterly,* pre-historic animals booklet; co-sponsored Art Views programs, the Art Calendar, and the Science Fair.

President of the Costume Council, Mrs. Freeman Gates, Mrs. Franklyn Phillips, and Mrs. Stefania P. Holt, Curator of Textiles and Costumes.

The Association is in a stronger financial position than last year due to the fact that many loyal members have increased their membership contributions. The proposed allocation to the Museum for 1959-1960 is $20,000, the highest in the organization's history: $9,000 to the Discretionary Funds, $11,000 to the Projects and Purchase Fund.



Dr. Richard F. Brown, left, and Mrs. Sidney Brody.

Six new members were elected to the Association Executive Committee: Mrs. Sidney Brody, art collector and Vice-President and Program Chairman of the UCLA Art Council; Miss Gwen Garland, daughter of Mr. John Jewett Garland, President of the Museum Associates; Mr. William Harris, business man and a former member of the Committee; Mrs. Richard S. Johns, recipent of the first "Lulu Award" and past-president of the Los Angeles Women in Advertising, Inc., who is already serving the Association as volunteer publicist; Dr. George Kennedy, member of the Institute of Geophysics at UCLA and collector of pre-Columbian art and of orchids; Mrs. Bradner Wells Lee, Jr., community leader and former member of the Defense Advisory Committee of Women in the Services.

We hope that this report and the usual bustle of activities at the Museum inspire you to follow the example of our distinguished guest, Supervisor Kenneth Hahn. He asked to address the audience and prefaced his complimentary remarks by saying: "I just can't resist saying a few words about the Museum, and how impressed I am with the Association and its leaders, with their sincerity, and their service to the community."

INVITE YOUR FRIENDS to become members of the MUSEUM ASSOCIATION—to enjoy with other members the special activities which the Museum Association sponsors and the special privileges available only to its members.

as members they will receive:

1. INVITATIONS to the Members' Previews.
2. SUBSCRIPTIONS to *The Quarterly* and the *Art Bulletin*
3. THE CALENDAR listing all exhibitions, lectures, films and concerts—monthly.
4. DISCOUNT OF 20% on most items in the Museum Bookshop.
5. INVITATION TO ENJOY PROGRAMS for members and guests only—including activities for children.

Membership by Perpetuity $1000
Life Membership $500
Annual Corporate Membership $100
Annual Benefactor Membership $100
Annual Contributing Membership $25
Annual Membership $10
Annual Academic Membership, available to full-time Artist, Teacher, Student $5

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